HEIFETZ TRANSCRIPTIONS

Su Yeon Lee, Violin
Michael Chertock, Piano

Jascha Heifetz (1901-1987)
TRANSCRIPTIONS FOR VIOLIN AND PIANO

Fryderyk Chopin (1810-1849)
1 Nocturne, Op. 55, No. 2

Alexander Krein (1883-1951)
2 Dance No. 4

Stephen Foster (1826-1864)
3 Jeanie with the light brown hair

Nikolay Rimsky-Korsakov (1844-1908)
4 The Tale of Tsar Saltan: Flight of the bumble-bee

Christoph Willibald Gluck (1714-1787)
5 Orpheus and Eurydice: Dance of the Blessed Spirits

Sergey Prokofiev (1891-1953)
6 The Love for Three Oranges: March

Claude Debussy (1862-1918)
7 Prélude à l'après-midi d'un faune

Mario Castelnuovo-Tedesco (1895-1968)
8 Tango

Traditional Negro
9 Deep River

Sergey Prokofiev
10 Romeo and Juliet: Masks

Richard Strauss (1864-1949)
11 Stimmungsbilder: No. 1 Auf stillen Waldespfad (Along the silent forest path)

Flausino Rodrigues Vale (1894-1954)
12 Ao pé da fogueira (By the bonfire) (Preludio 15)

Isaac Albéniz (1860-1909)
13 Suite Española: No. 3 Sevilla

Grigoraş Dinicu (1889-1949)
14 Hora staccato

Claude Debussy
15 Children's Corner Suite: No. 6 Golliwogg's Cake-walk

Ernö Dohnányi (1877-1960)
16 Suite in F sharp minor: Romanza

Manuel Ponce (1882-1948)
17 Estrellita (My little star)

George Gershwin (1898-1937)
18 Porgy and Bess: A woman is a sometime thing

Jascha Heifetz was born in Vilnius in 1901, the son of a violinist, his first teacher from the age of three. Further lessons from Elias Malkin enabled him, by the age of six, to play Mendelssohn's *Violin Concerto* and at the age of nine he was able to enter St Petersburg Conservatory, eventually to join the class of Leopold Auer. He made his international début in Berlin in 1912, later in the same year appearing as soloist in Tchaikovsky's *Violin Concerto* with the Berlin Philharmonic Orchestra under Nikisch. In 1917 he left Russia for a concert tour in the United States, making his American début at Carnegie Hall and his first commercial recordings, and eight years later became an American citizen. He made his first return to Russia in 1934 and for many years he continued an international career of great brilliance and distinction, earning a legendary reputation as a virtuoso, as well as for his performances of chamber music with musicians of similar fame and calibre, such as the pianist Artur Rubinstein, the cellists Emanuel Feuermann and Gregor Piatigorsky, and the viola-player William Primrose. In his later years he taught at the University of South California in Los Angeles, where the Heifetz Chair of Music was established for him, giving master-classes, but with relatively few pupils. He gave his final recital and made his last

recordings in 1972. He died in 1987.

As a player Heifetz did much to develop the techniques of violin-playing, influencing many younger players through his virtuosity, his agility and speed in performance, the purity of his intonation, his handling of the bow and his use of vibrato, and providing a standard against which other performances of standard concert repertoire might be measured. He introduced new concertos, some written specially for him. This contemporary concerto repertoire included concertos by William Walton, Castelnuovo-Tedesco, Erich Korngold and Miklos Rózsa. At the same time he was responsible for a large number of transcriptions for violin and piano, many of which remain in standard virtuoso repertoire.

In 1923 Heifetz acquired the instrument that he preferred, made in 1742 by the last of the family, Giuseppe Guarneri, known as Guarneri del Jesù. He also had a Tononi instrument and instruments by Antonio Stradivari. His apparent impassivity in performance concealed strong powers of concentration and interpretations that were carefully planned, with every attention to detail.

The present recording opens with a transcription of Chopin's *Nocturne, Op. 55, No. 2*, a work written in 1843 and dedicated originally to Chopin's Scottish admirer Miss Jane Wilhelmina Stirling. The long melodic lines of the *Nocturne*, with only the lightest addition of double-stopping, are in marked contrast to the energy of the Russian-Jewish composer Alexander Krein's *Dance No. 4*, with its suggestions of the *kletzmer* style that had been part of Krein's family background.

Jeanie with the light brown hair, by the American composer Stephen Foster, author also of the words of what has all the familiarity of a long-established folk-song, is treated with idiomatic assurance. Again a contrast is provided in the famous arrangement of the much-transcribed *Flight of the bumble-bee*, taken from Rimsky-Korsakov's opera *The Tale of Tsar Saltan*, where it serves as an entr'acte illustrating the activities of Prince Guidon, disguised as a bee to sting revenge on his wicked aunts. Gluck's *Dance of the Blessed Spirits*, from his opera *Orpheus and Eurydice* is given with all the serenity that the Elysian fields demand, as the legendary Orpheus seeks to retrieve his beloved Euridice from the Underworld.

Prokofiev's idiosyncratic musical language is revealed in the transcription of the *March* from his opera *The Love for Three Oranges*, a work based on a play by Gozzi in which the melancholy Prince is the victim of a curse that forces him to seek the love of the title. The perky little *March* is a recurrent feature in the work. Debussy's *Prélude à l'après-midi d'un faune*, based on Mallarmé, created by Nijinsky and notably danced by Serge Lifar in a succeeding generation, is remarkably convincing in violin transcription, which captures the essence of the piece.

The Italian-Jewish composer Mario Castlenuovo-Tedesco found himself obliged in 1939 to leave his native country and settle in the United States, where, like many others, he found an outlet in the composition of music for the cinema. Heifetz commissioned a violin concerto from him and his *Tango* is a version of the composer's own arrangement derived from his setting of a song from Shakespeare's play *A Winter's Tale* for the shepherdess Mopsa. A measure of calm is restored with the traditional negro *Deep River*.

The angular musical idiom of Prokofiev is immediately evident in the excerpt from his ballet *Romeo and Juliet*, taken from the scene of the Masks, where Romeo first sees Juliet. Richard Strauss's early *Stimmungsbilder, Op. 9,* a set of piano mood pictures provides, in the first of these pieces, the evocative *Auf stillen Waldespfad* (Along the silent forest path), which makes an admirable singing violin piece. The breadth of Heifetz's taste is demonstrated by the following *Ao pé da fogueira*, a version of a *Prelude* by the versatile Brazilian composer and violinist Flausino Rodrigues Vale, characterized by its continued double-stopping.

Sevilla by Isaac Albéniz is an arrangement of a piano piece from his *Suite Española*, splendidly captured in its essence in the transcription, with its opening suggestion of the guitar and its contrasts of mood. It is followed here by one of Heifetz's most famous transcriptions, his version of the Romanian composer and violinist Grigoraş Dinicu's lively *Hora staccato*. Debussy's take on ragtime, *Golliwogg's Cake-walk*, is shown in a new light in the

violin and piano arrangement of a piano piece that had formed part of the composer's *Children's Corner*, written for his young daughter.

Heifetz recorded the Hungarian composer Ernö Dohnányi's *Serenade* for violin, viola and cello with William Primrose and Emanuel Feuermann. Less familiar is the *Romanza* from the *Suite in F sharp minor*. It leads to an arrangement of one of the most popular works by the Mexican Manuel Ponce, echoes of which are heard in the same composer's violin concerto. The recording ends with one of Heifetz's arrangements of songs from George Gershwin's black opera *Porgy and Bess*, *A woman is a sometime thing*, into which he injects something of the drama, as he develops and varies the material.

Keith Anderson

Su Yeon Lee

The sixteen-year-old violinist Su Yeon Lee began her study of the violin at the age of five at the New England Conservatory of Music. She has given numerous public recitals since her first appearance at the age of six, performing as a soloist with serveral orchestras. She has been invited to appear in numerous concerts throughout Germany, Austria, Russia and England, and throughout the United States, and has toured with the Starling Chamber Orchestra as a soloist abroad. She performed a Wieniawski violin concerto with the American Academy of Conducting Orchestra at the Aspen Music Festival and School where she was given the New Horizons Fellowship for three years. She won her first award at the age of seven, when she won the New England Conservatory Competition. At the age of fourteen she won the first prize at the International Violin Competition of Jeunesses Musicales in Romania, where she performed in the winners' gala concert as The Best Player chosen by the jurors. She has also been heard in the United States on National Public Radio. Her teachers include Jin Wook Park, Aideen Zeitlin, Mary Lou Speaker Churchill, Kurt Sassmannshaus, and Donald Weilerstein. The present recording, sponsored by the Starling Project Foundation, was recorded at the Werner Recital Hall at the College-Conservatory of Music, University of Cincinnati. Here she had the rare opportunity to use a 1683 Antonius Stradivarius violin by courtesy of Machold Rare Violins, Ltd.

Michael Chertock

The American pianist Michael Chertock has fashioned a successful career as an orchestral soloist, collaborating with conductors such as James Conlon, Jaime Laredo, Keith Lockhart, Erich Kunzel and Andrew Litton. His many orchestral appearances include solo performances with the Philadelphia Orchestra, the Montreal Symphony Orchestra, the Toronto Symphony, the Baltimore Symphony, the Naples Philharmonic, the Detroit Symphony, the Chattanooga Symphony, the Utah Symphony, the Oregon Symphony, the Indianapolis Symphony and the Dayton Philharmonic. He has toured Asia with the Boston Pops, and the Cincinnati Pops Orchestra, and made his Carnegie Hall début in 1999 with the Cincinnati Pops Orchestra. Michael Chertock first performed publicly at the age of eleven, and at the age of fourteen he performed on live television in Guam. At seventeen he performed Rachmaninov's *Piano Concerto No. 3* with Andrew Litton. He has made a number of highly successful recordings, serves as principal keyboardist with the Cincinnati Symphony Orchestra and in 2004 was appointed Assistant Professor of piano at the University of Cincinnati, College-Conservatory of Music, where he received his Master's Degree as a student of Frank Weinstock. He has received numerous awards at major competitions, among them the top prize in the 1989 Joanna Hodges International Piano Competition (Brahms Division,) and the grand prize in the 1993 St Charles International Piano Competition. He also shared the silver medal in the 1991 World Piano Competition of the American Music Scholarship Association. He received the Rildia B. O'Bryon Cliburn Scholarship in 1986.

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HEIFETZ: Transcriptions for Violin and Piano

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The great violinist Jascha Heifetz made numerous transcriptions for violin and piano, many of which have come to form a standard part of violin repertoire, offering various challenges of virtuosity to performers. These demands are met with aplomb by the young prize-winning Korean violinist Su Yeon Lee, who tackles this repertoire with remarkable technical skill and assurance.

Jascha HEIFETZ (1901–1987)

Transcriptions for Violin and Piano

1	CHOPIN: Nocturne, Op. 55, No. 2	5:27
2	KREIN: Dance No. 4	1:09
3	FOSTER: Jeanie with the light brown hair	3:16
4	RIMSKY-KORSAKOV: Flight of the bumble-bee	1:17
5	GLUCK: Dance of the Blessed Spirits	3:15
6	PROKOFIEV: March from 'The Love for Three Oranges'	1:40
7	DEBUSSY: Prélude à l'après-midi d'un faune	8:10
8	CASTELNUOVO-TEDESCO: Tango	1:42
9	TRADITIONAL NEGRO: Deep River	2:29
10	PROKOFIEV: Masks from 'Romeo and Juliet'	2:09
11	R. STRAUSS: Along the silent forest path	2:49
12	VALE: Ao pé da fogueira (By the bonfire) (Preludio 15)	1:26
13	ALBÉNIZ: Sevilla from 'Suite Española'	4:15
14	DINICU: Hora staccato	2:08
15	DEBUSSY: Golliwog's Cake-walk	3:07
16	DOHNÁNYI: Romanza from 'Suite in F sharp minor'	4:37
17	PONCE: Estrellita (My little star)	3:16
18	GERSHWIN: A woman is a sometime thing	4:23

Su Yeon Lee, Violin • Michael Chertock, Piano

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Playing Time
57:38

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